



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7

Fax: (604) 669-5627

Telephone: (604) 669-5645

NEWSLETTER

FEBRUARY 1995

CELEBRATING 40 YEARS OF SERVICE TO THE CLAY COMMUNITY



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ANDREW MARTIN, MARCH 4-5, 1995

POTTERS GUILD OF B.C. NEWSLETTER

The NEWSLETTER is published 10 times a year as an information link for membership. Submissions are welcome and should be in the Guild office by the third Friday of the month. Text may be edited.

Executive Director and Editor: Jan Krueger

Gallery Manager: Jane Matthews

Gallery Assistants: Melanie Corbin, Deborah Tibbel, Darlene Nairne, Anthony Sobala

ADVERTISING RATES: \$130.00 FULL PAGE; \$65.00 1/2 PAGE; \$40.00 1/4 PAGE; \$65.00 1 COLUMN; \$40.00 1/2 COLUMN. ALL RATES ARE PLUS GST, EFFECTIVE FEB. 1995.

UNCLASSIFIED RATES: Free to members. Non-members, \$8.00 minimum up to 3 lines. \$2.00 per column line thereafter.

ALL ADS ARE TO BE PREPAID PLUS GST. DEADLINE IS LAST FRIDAY OF THE MONTH.

1995 MEMBERSHIP FEES:

Individual:	\$35.00	Family or studio:	\$50.00 (2/4 persons)
Institutions/groups:	\$70.00	Corporations:	\$70.00
Seniors/full time			
Students:	\$20.00		

MEMBERSHIPS ARE BASED ON THE CALENDAR YEAR ONLY

BOARD OF DIRECTORS: Pres. Tam Irving; V.P. Nathan Rafia; Sec. June MacDonald; Treas. Pat Taddy.
Directors: Linda Doherty, Kersti Krug, Carol Mayer, Dawn McNamara, Gillian McMillan, Joe Nagel, Ron Vallis, Keith Rice-Jones.

ISSN 6319 812X

WORKSHOP WITH ANDREW MARTIN

DATE: March 4,5 1995

PLACE: Emily Carr Institute of Art and Design

SPONSORS: Potters Guild of B.C. and ECIAD

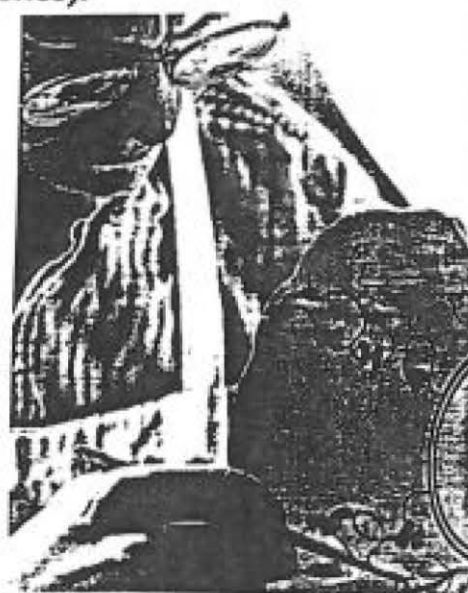
CONTENT: Slide show, mold making, casting a mold, decoration critique of work (hands on experience).

COST: MEMBER.....\$74.90 inc. GST
NON MEMBER.....\$96.30 inc. GST

TO ENROL, COMPLETE BELOW AND SEND
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1359 CARTWRIGHT ST.
VANCOUVER, B.C. V6H 3R7

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ADDRESS: _____

PHONE: _____



GALLERY NEWS

In the Gallery of BC Ceramics this month is "Design for Decor". Fifteen gallery artists are exhibiting their larger, more sculptural, more decorative work specifically designed to compliment home and/or office decor. This exhibition has been advertised in the Interior Designers Institute newsletter - a free marketing opportunity that we will continue to utilise.

The Gallery renovations are now 99% complete!! We have been working very hard over the past two weeks to have everything finished for the Designer's Show. We now have track lighting throughout, which makes the Gallery a lot brighter and highlights the pieces more effectively. We have also had an oak wood floor installed in the exhibition area (courtesy of Woodpecker Hardwood Floors) - this gives the space much needed elegance. The shelving systems have now all been converted to slatwall, creating a considerably more flexible means of display. The only thing left to do is finishing the concrete floor with some kind of sealer/varathane, which we hope to do at the end of February.

The Gallery continues to add more book and periodical titles to our inventory, and is seeing very positive results in terms of sales. A complete list of titles and prices is included in this newsletter.

There are still spaces available for the monthly exhibits (juried artists) and features (non-juried artists) in the summer and fall. Please contact me if you are interested in showing your work.

The Spring looks to be a very busy and exciting time here on Granville Island with the Artquake Festival and Made in Clay, in addition to our regular exhibits. I hope to have lots of work on hand in anticipation of the arrival of many shoppers to the Island.

Wishing you well as you head back to your studios after your mid-winter break.

Jane Matthews

GUILD NEWS

Now that Gallery of B.C. Ceramics renovations are nearing completion, it is appropriate to open a dialogue on Gallery operations. The purpose of the renovations is to improve the image of the Gallery of B.C. Ceramics as the premier outlet for the highest quality and most creative ceramics by artists working in British Columbia. And, the Gallery space does indeed present this image based on the input we are receiving from the general public, frequent visitors and the ceramics community in general.

Our present and continuing task is to ensure that the work we carry in the Gallery is absolutely the highest quality ceramics being produced by the ceramics community. Our effort to achieve this goal will be effected by a number of factors. On one hand, we are confronted by direct competition for ceramics works by organizations that receive a significant proportion of their operations funding from either the provincial or federal governments. The subsidization of competing operations by government allows these competitors to entertain commission structures that the Guild and the Gallery of B. C. Ceramics cannot. This, in turn, has other ramifications for Gallery of B.C. Ceramics. As a result of not being in a position to receive similar commissions from the Gallery as are offered by subsidized competitors, many Gallery of B.C. Ceramics artists "shop their wares" to these same competitors, often delivering their better selling and better quality work elsewhere. This has the effect of reducing the overall quality of work on display in the Gallery and negatively impacting the Gallery image.

This is supported by our December sales

figures, now available, that indicate the following. In December there were 100 ceramics artists juried in to the Gallery of B.C. Ceramics. During the month, the Gallery had on hand and on display, work from 77 of these artists. In this month, normally the busiest of the year, 31 of the artists sold no work at all. In percentage terms, this means that fully 40% of the artists showing in the Gallery had no sales. It also means that a great deal of space in the Gallery was devoted to either the display or storage of work that did not contribute to the operation in a measurable way.

In addition to these factors, we have found that the Gallery needs to have on hand at least ten items of an artist's work to be able to display the work in a way that attracts sufficient interest. The Gallery visitor needs to be able to view a range of work, displayed professionally, before the visitor can decide whether or not to purchase. In many cases, the quantity of work on hand for a particular artist is too small to enable the development of an effective display. This forces Gallery personnel to mix the work of artist's doing similar work together on displays and in turn "looses" the work in the display.

It also appears that it is necessary for the artist to provide the Gallery with work that is available in a range of different prices. Too much work in the low end limits the overall income available to the artist while too much high end work prevents many potential purchasers from coming forward. The end result is the same, poor sales performance and low levels of interest in the works.

While it may seem that this discussion is strongly oriented toward the commercial side of Gallery operations, it is not particularly meant to be. These factors have a significant influence on our ability to achieve the goal of presenting the best ceramics being produced by our artisans. It is crucial that the Gallery continue to present innovative work that represents new

directions. In order for this to be possible, however, the Gallery must be able to support the inclusion of such work in its array of offerings with a stable base of more standard works. It is necessary to achieve a successful balance of relatively high sales of sought after works that market in a moderate price range to carry works that market in higher price ranges or that reach specialized buyers.

These are not impossible goals nor are they insurmountable problems. We can overcome competition from subsidized competitors with high quality works, and high quality service coupled with a far greater depth of knowledge of our works than is generally available in competitive outlets. We can work with artists to ensure that the work they deliver to the Gallery is appealing and of interest to the ceramics buyer. We can also work with the artist to ensure that the quantity of work available does truly enable the set up of effective displays.

I hope that by presenting some of these issues, there are many more, that you will be moved to enter a dialogue with us on the issues that confront the Guild and the Gallery of B.C. Ceramics. I look forward to your input on these and other matters that you wish to raise.

Jan Krueger

POTS AND PEOPLE

AMY HUPPLER-POLIAK

Every thing I ever dreamed of was right here when I came to B.C. to be with my new found love - the open landscape, the beautiful clean water and air and a wonderful rural lifestyle. I still feel that way after ten years, but not all of the time.

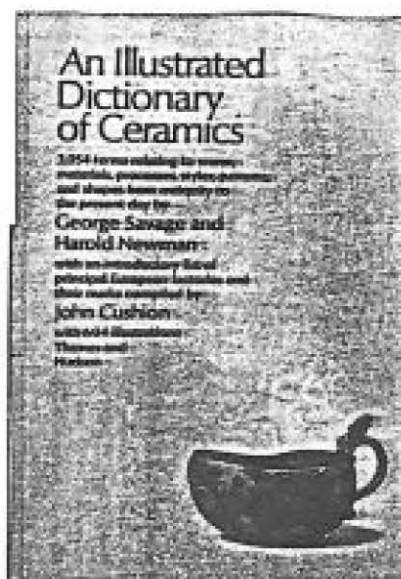
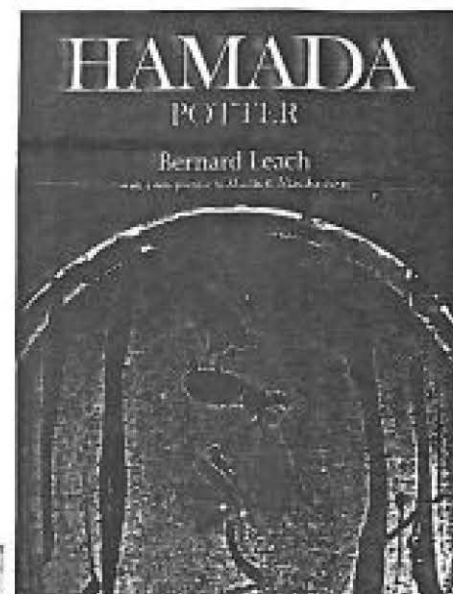
As a potter trying to make a living in a rural area, I have found myself faced with many unforeseen and unthinkable problems that never crossed my mind as a "city"

GALLERY OF BC CERAMICS

Now available for sale in the Gallery:

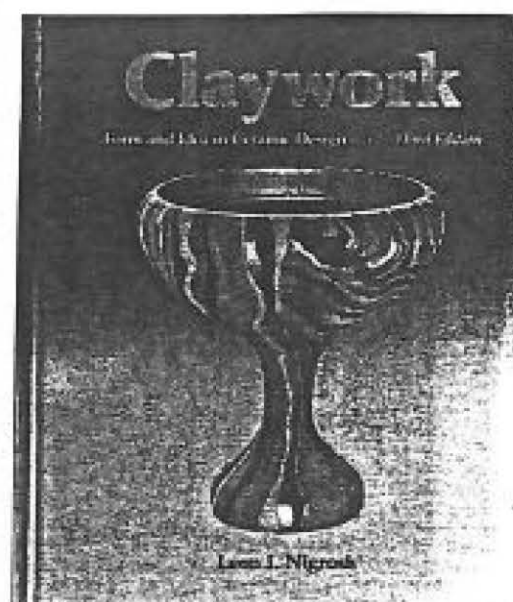
Books:

Art, the Art Community and the Law Self-Counsel Legal Series ed. Stephen B. Smart	\$12.95
The Clay Art of Adrian Saxe	\$41.95
Claywork - Form and Idea in Ceramic Design Leon Nigrosh	\$62.95
Guide to Oriental Ceramics Elizabeth Wilson	\$18.95
Hamada Potter Bernard Leach	\$37.95
An Illustrated Dictionary of Ceramics George Savage & Harold Newman	\$50.00
In the Arts and Crafts Style Barbara Mayer	\$50.50
Michael Cardew Garth Clark	\$41.95
Warren MacKenzie - An American Potter David Lewis	\$97.95
Zen and the Art of Pottery Kenneth Beittel	\$19.95



Periodicals:

Ceramics Art & Perception	\$16.00
Ceramics Monthly	\$ 5.20
Contact	\$ 7.50



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Mail to: Greenbarn Potters Supply Ltd.
9548 - 192 Street, Surrey, BC, V4N 3R9

ANNOUNCING THE FIRST MADE IN B.C. POTTERY CONTEST

PRIZES: **1ST:** **\$4000.00**
2ND: **\$2000.00**
3RD: **\$1000.00**

WHO CAN ENTER?: All members of the POTTERS GUILD OF B.C. AND MEMBERS OF GUILDS HOLDING MEMBERSHIP IN THE POTTERS GUILD OF B.C.

SPONSORS: SOURCE INTERNATIONAL INC. AND POTTERS GUILD OF B.C.

- STARTING DATE: NOW CLOSING DATE: APRIL 23, 1995
- LAST DATE TO REGISTER: APRIL 3, 1995

TERMS OF REFERENCE FOR SUBMISSIONS: - Pots are to be designed for use by garden shops, nurseries and florists. - Each contestant may submit up to 4 pots, preferably representing a theme. - All pots submitted must be reproducible by single fired methods using terra cotta clay.- Glazing is not necessary but can be added if it can be achieved in single firing- Pots can have raised surface decoration or relief but no outcrops where clay goes back over base clay. - Pots should be scalable in up to 25 different dimensions. Nesting is a consideration but not critical. - Shape and pattern will be key judging criterion, but ease of eventual manufacture and commercial potential will also be considered. - All pots should be able to be reproduced from plaster molds by hand packing methods.

OTHER TERMS: -All submissions will become the property of Source International. - Source International will be responsible for negotiating arrangements with potters necessary to bring selected pots into a manufacturing process. -All entries must be delivered to the judging location no later than 12:00 noon on the last day for submission (April 23, 1995). -Entries must not be identifiable according to potter. Each entrant will be provided with an entry number and labels to ensure confidentiality and objectivity. Only entries from members of the Potters Guild of B.C. and other guilds registered as members of the Potters Guild of B.C. will be accepted. Entrants must be paid up and in good standing at the time of registration. Verification of membership will be required for members of guilds other than Potters Guild of B.C.

THE JURY: They jury will consist of Gordon Taschuk, President of Source International; Thomas Hobbes of Thomas Hobbes Gifts and Southlands Nursery; and Carol Mayer of the U.B.C. Museum of Anthropology. Jurying will take place on April 26, 1995.

AWARDS: Awards will be presented during the Made In Clay event at Performance Works

-1995 FLOWER POT CONTEST- -ENTRY FORM-

NAME: _____

ADDRESS: _____

CODE: _____ PHONE: _____

I have read the information provided on the 1995 MADE IN B.C. pottery contest sponsored by SOURCE INTERNATIONAL AND THE POTTERS GUILD OF B.C. and do hereby submit my application for registration as a contestant.

SIGNED: _____

RETURN TO: Potters Guild of B.C., 1359 Cartwright St., Vancouver, B.C., V6H 3R7

MEMBERSHIP APPLICATION FORM

YES, I WANT TO BECOME A MEMBER ____

YES, I WANT TO RENEW MY MEMBERSHIP ____

I/We are applying for the following category of membership:

Individual	\$35 ____	Senior	\$20 ____
Family or Studio			
(2/4 persons)	\$50 ____	Institution/Group	\$70 ____
Full time Student	\$20 ____	Corporation	\$70 ____

NAME: _____

ADDRESS: _____

POSTAL CODE: _____

PHONE: _____

I/We enclose \$_____ cash, cheque or money order.

MAIL TO: POTTERS GUILD OF B.C.
1359 CARTWRIGHT ST.
VANCOUVER, B.C.
V6H 3R7

potter. Distance is one of these things. Distance from suppliers - don't want to run out of cones or stain or frit - costs an arm and a leg for shipping plus it takes forever. Distance from markets. Of course, my main market is in Vancouver so I spend hours packing pots to ship to stores.

Summers are great. Lots of tourists looking for something from the area - yeah, summer - little packing.

Keeping warm and keeping clay from freezing is always on our minds. Natural gas hasn't come yet and electricity is out of our price range. We heat both house and shop with wood. Thank goodness both are fairly well insulated so we only use up about seven cords between the two. Even so, lots of time is spent cutting and splitting or paying someone to deliver and then stacking and hauling wood into the house and shop daily. Can't leave the place for more than a day and a half or pipes freeze, plants freeze and clay freezes. Unless I can find someone to take care of the place, I'm stuck from October to March.

This year I didn't have to worry about water freezing so much. I didn't have any. The well went dry during the summer, the creek with its spring froze in October. I've been hauling water waiting for the time when the water usually comes back. We shower at a neighbour's and carry water buckets in the truck to fill where ever we are. December came and the water came up and we did have water for about a week, then the top of the well caved in leaving me in the same predicament again.

We have got it somewhat cleaned up and at least have water for the toilet. Today, I ordered a filter to put on the line so we can bathe and wash clothes. It will take two weeks for the filter to get here - distance again.

I only have water to my shop during the summer so I make enough glaze in the fall to see me through to spring.

These are just some of the things that I am faced with as a rural potter. Please keep in mind that it is between -5 and -20 degrees here. We haven't seen the snow for weeks. I have that horrible cold that makes you feel like a truck just ran you down and Harry, who has started a four program at Alberta College of Art, and used to share this load, won't be home for a visit until the end of February.

When the grass starts sending up new green shoots, the wild flowers poke their faces through the matted underbrush and the only sound around is the birds mating, this place is heaven.

BOARD NOTES

Individual membership in the Potters Guild of B.C. stood at 390 members on December 31, 1994. By January 12, the date of this meeting, 160 members had paid up for 1995. The new approach to membership renewals seems to be working well. Target is to have over 400 members in 1995.

An auditor has been selected. Carlisle and Sheppard will complete an audit of Guild and Gallery operations. Target completion date is set for February 28, 1995.

The Gallery will close during the week of Jan. 16 to allow completion of the next phase of renovations and to let staff complete an inventory of all pots on hand.

1995 operating budgets for the Guild and Gallery were presented and accepted.

Made in Clay planning is moving ahead smoothly. Northwest Ceramics Foundation has been asked to sponsor the raffle so that proceeds can be directed to reviving the David Lambert and Olea Davis scholarships.

CMHC is to be approached to install directional signing at the intersection of Cartwright St. and Old Bridge St.

The matter of Jury operations policy and guidelines was raised. Jan Krueger

presented a revised outline of policy guidelines for review. After heated discussion the issue was tabled to the next meeting.

Outline of the Flower Pot contest was presented. Carol Mayer was selected as the Guild's juror.

Staff evaluations are coming due. The board will evaluate Jan Krueger's performance. Jan will be responsible for evaluating Jane Matthews. Jane will be responsible for gallery staff.

Board elections will be held at the Annual General Assembly. A nominations committee was formed. Members are Nathan Rafla and Linda Doherty. Members are invited to contact either Nathan or Linda to submit nominations.

Kersti Krug will make a presentation on two marketing studies that have been completed on Gallery and Granville Island operations in general at the next meeting.

Discussion of long term goals and objectives for the Guild was tabled until the next meeting.

The following board members have two years to serve on their three year terms: Joe Nagel, Dawn McNamara and Pat Taddy

The following board members have one year to serve on their three year terms: Linda Doherty, Keith Rice-Jones.

The following board members have completed their three year terms and have agreed to stand for re-election: Tam Irving, Kersti Krug, June MacDonald, Carol Mayer and Ron Vallis.

Nathan Rafla has completed his term and will not stand for re-election.

Gillian McMillan has been sitting in for Anita Wong and has agreed to stand for election.

In all, there are seven positions up for election at the April AGM. At the time of printing one other person has been nominated: Fay Hickey.

If you wish to be nominated or want to nominate someone please call Linda Doherty at 420-0415 or Nathan Rafla at 739-6821.

A list of nominees and a short introduction to them will be published in the March newsletter.

1995 MEMBERSHIPS ARE DUE NOW DONT MISS OUT ON ALL THE NEWS

MARKETING INFORMATION

According to an article in the recent Oregon Potters Association newsletter the neutral colour for the 1990's is green especially in muted tones of Sage. Brown is also strong. Blue has disappeared as a primary colour but is still a common accent colour. Orange, Copper, Violet and Indigo appear to be emerging. Pale Gold, Silvery Taupe accented by intense Purples and Black are widely used.

Sunflower and celestial shapes are now history. Coming on are geometric shapes, harlequin patterns and grape and grape vine patterns.

Home dining and cooking accessories, garden sculpture, bird feeders and the like appear to be popular items. There is also a renewed interest in ancient cultures, their designs from pyramids to Greek pottery.

Production work is a trend while one of a kind items appear to be fading.